



stash

65

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

New this year!

- Introducing The People's Telly Award presented by YouTube
- Expanded Web Categories
- New Social Media and Social Responsibility Categories



31st Annual Telly Awards

Call For Entries

Honoring the very best in:

- » *Film and Video Production*
- » *Local, Regional and Cable Television
Commercials, programs and Segments*
- » *Online Videos, Films and Commercials*

Enter now at www.tellyawards.com »

Final Entry Deadline March 5th

stash
DVD MAGAZINE 65

STASH MEDIA INC.

Editor: STEPHEN PRICE

Managing editor: HEATHER GRIEVE

Associate editor: ABBEY KERR

Account manager: APRIL HARVEY

Administration:

STEFANIE POLSINELLI

Preview/montage editor:

HEATHER GRIEVE

Art prep:

ALAN SWINTON

Proofing:

MARILEE BOITSON

Preview opening animation: TANTRUM

Technical guidance: IAN HASKIN

Cover image:

JORIS BERGMANS

MICHÉLÉ DE FEUDIS

WWW.STASHMEDIA.TV

ISSN 1712-5928

Stash DVD Magazine is published 12 times per year by Stash Media Inc. All rights reserved and contents copyright Stash Media Inc. No part of this booklet nor the Stash DVD may be copied without express written permission from the publisher.

Subscriptions: www.stashmedia.tv

Submissions: www.stashmedia.tv/submit

Contact: Stash Media Inc.
35 McCaul Street, 305A
Toronto, ON M5T 1V7 Canada
Curated in New York. Printed in Canada.



The Wall Street Journal recently ran a half-page under the headline "Fewer Actors, Other Trends You'll See in 2010". The article, by Suzanne Vranica, probes high-level agency types for thoughts on where the ad world is steering.

Ad-skipping strategies still feature prominently, as do predictions about the rise of mobile advertising and social-network personalities and the fall of budgets and sports personalities as pitchmen (thanks Tiger).

Hidden in the last quarter of the article is an encouraging, if brief, blurb under the subhead "Avatar Envy". It quotes Richard Gagnon, chief media officer at DraftFCB: "We are going to see more animation and virtual talent in ads. It's cheaper than hiring actors and it avoids the risk of having your brand associated with a celebrity."

A comforting thought indeed for talent, especially those of you with proven or nascent character skills from modeling and rigging through to animation, rendering and compositing. And from the studio side, now seems the time to cut that character reel and then freshen it up with a few spec clips.

For my part – while not usually prone to thoughts of schadenfreude – I have bookmarked TMZ and People.com hoping for more imploding celebrity pitch people.

Stephen Price

Editor

New York, February, 2010

sp@stashmedia.tv

stash 65.01

ADIDAS BASKETBALL 2010
“LESSON IN STYLE”
TVC :60

Agency:
180LA

Director:
ANDY HALL

Production:
ELASTIC

Animation/VFX:
A52
www.a52.com

NBA veteran Kevin Garnett schools newbie Derek Rose in the ways of style with the help of Andy Hall, director at Elastic in Santa Monica. “We started with a 3D scan of the Equation shoe and created a variety of textures for leather, cloth, suede, ash, candy, cardboard, and butter. For some of the scenes the model had to be modified using blend shapes in order to allow the shoe to swell, explode or melt.

“Different rigs were built based on the shoe’s movement in the scene; a good example is the tongue stretching out on the ‘frog shoe’. We also took live action footage we shot of Derrick Rose and projected him onto a piece of cardboard to show him tagging his shoe.



“Once all of the shoes and surrounding elements were modeled, textured, and rigged, we built shaders to light and render each scene. The renders were then composited in After Effects and run through a pre-designed Flame setup to add film grain, film flicker, distortion, and a slight chroma shift.



“The opening and the laces section were 2D cel animations created in Flash. These were also put through the same Flame process as the final CG renders.”

For Adidas
Global communications director: Ryan Morlan
Global communications managers: Lorrin Pascoe, Mitty Arnold

For 180LA
ECD: William Gelner
CDs: Gavin Milner, Grant Holland
AD: Erwin Federizo
Copy: Tom Hamling
EP/managing partner: Peter Cline
Sr producer: David Emery

For Elastic
Director: Andy Hall

For a52
CG supers: Kirk Shintani
2D VFX: John Roden
2D: Henry De Leon, Jahmad Rollins
3D: Adam Newman, Than Lane, Tom Connors, Kevin Culhane,
Asst producer: Heather Johann
Producer: Sarah Haynes
EP: Jennifer Sofio Hall

For Rock Paper Scissors
Sound editor: Terence “Biff” Butler
Producer: Mike Goble

For Squeak E Clean Productions
Composer: Brent B. Nichols,
Kelley “Rusty” Logsdon
EP: Zach Sinick
Producer: Chris Smith

Toolkit
Adobe Creative Suite, Flash, Maya, Nuke, After Effects, Flame

stash 65.02

HONDA “EVERYTHING”
TVC :60

Agency:
WIEDEN + KENNEDY LONDON

Director:
SCOTT LYON

VFX:
THE MILL
www.the-mill.com

A witty mini-masterpiece from Work editor Rich Orrick with Flame and 2D enhancements by the London crew of The Mill. The spot includes 1,000 shots and 972 edits over 17 video layers. Neil Davies, lead 2D at The Mill: “The key thing was to have an awareness of how the images interacted to build up the effects on screen in order to tell the story. By putting the multiple layers together and refining the way the wipes created a sense of movement, we were able to reflect first the acceleration and then the later deceleration of the ad.”

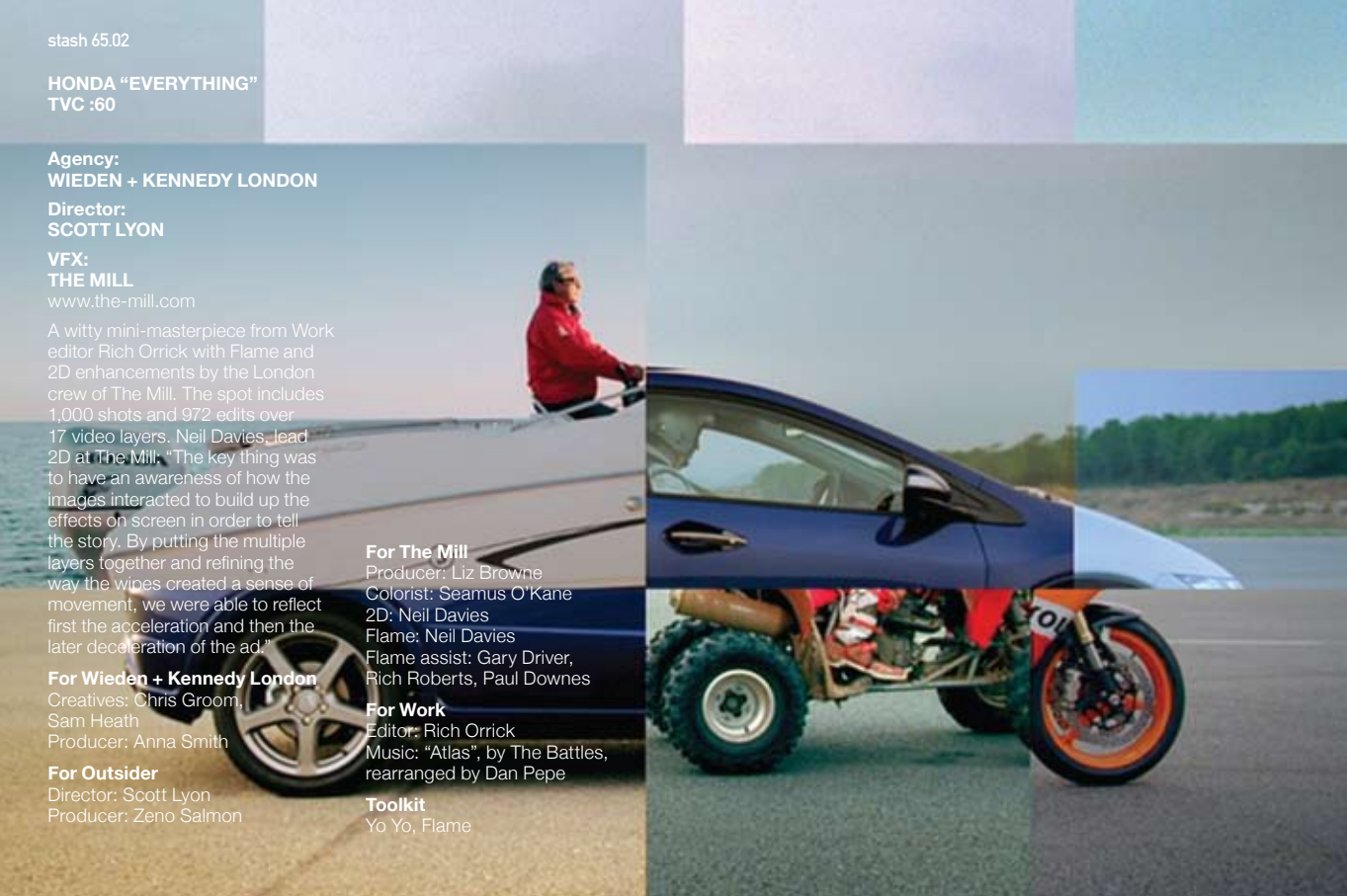
For Wieden + Kennedy London
Creatives: Chris Groom, Sam Heath
Producer: Anna Smith

For Outsider
Director: Scott Lyon
Producer: Zeno Salmon

For The Mill
Producer: Liz Browne
Colorist: Seamus O’Kane
2D: Neil Davies
Flame: Neil Davies
Flame assist: Gary Driver, Rich Roberts, Paul Downes

For Work
Editor: Rich Orrick
Music: “Atlas”, by The Battles, rearranged by Dan Pepe

Toolkit
Yo Yo, Flame



stash 65.03

SEAT “IBIZA CHERUB” TVC :60

Agency:
ATLETICO INTERNATIONAL

Director:
JOAKIM REVEMAN

Production:
RADICAL MEDIA BERLIN
MADE IN AFRICA

VFX:
RED RUM STOCKHOLM
www.redrumpost.se

Christian Stark at Atletico International in Barcelona: “Since we had talent hanging all over the frame and a moving camera, we needed clean passes in order to remove the wires, so we shot with motion control.”

“In one of the main shots we had a big scaffold in front of a house. We took stills of another house nearby and projected this house onto the basic geometry of the first house. Then the shot was 3D-tracked and the new house was placed in over the scaffold.”

Schedule: two months prep, three night shoot in Johannesburg, one week offline edit, five weeks of CG.

Watch Behind the Scenes on the DVD.



For SEAT

Marketing/communication manager: Reinhard Patzschke
Intl. marketing team: Silvia Balart, Ana Sanchez

For Atletico International

ECD: Arndt Dallmann
CDs: Jonny Biggins, Jason Bramley
AD: Alexander Scharlach
Copy: David Mueller
Producers: Christian Métrailler, Roger Lairisa
Account executive: Christian Stark

For Radical Media Berlin

Director: Joakim Reveman
Producer: Ben Schneider
DOP: Fredik Bäckar

For Red Rum

Post: Anneli Ewert
Lead/Sr Flame/on set super: Joel Bringmark
Flame: Stefan Ekman, Quentin Olszewski
Compositor: Håkan Jonsson
3D: Samuel Schulthess, Oskar Wahlberg, Peter Olsson
3D/compositor: David Strindberg

Toolkit

3ds Max, Maya, SynthEyes, Nuke, Flame

stash 65.04

JACK DANIEL'S “LABEL STORY” TVCs x 3 :30

Agency:
ARNOLD

Director:
JONATHAN NOTARO

Production:
BRAND NEW SCHOOL

Animation:
BRAND NEW SCHOOL
www.brandnewschool.com

Director/CD Jonathan Notaro and the BNS crew mine the “calligraphic, high contrast, etching-inspired imagery” of the Jack Daniel's label to illustrate the people and process behind the legendary Tennessee whiskey.

Notaro: “The agency had a really strong sense of where they wanted to be with these stories, where the brand's unique artwork and filigree come to life stylistically.” The spots were versioned for cinema, broadcast and sport arena presentation.

For Arnold

CCO: Pete Favat
Asst CD: Wade Devers, Wade Paschall
Asst CD: Lee Walters, Chad Leitz
EP: Billy Near
Asst Producer: Reaghan Puleo

For Brand New School

Director: Jonathan Notaro
ADs: Mario Stipinovich, Eric Concepcion
Designers: Ricardo Villavicencio, Stephen Kelleher, Emmett Dzieza
CG lead: Vadim Turchin
3D: Eric Concepcion, Han Ho, Mike Garcia, Walter Lubinski, Kim Kehoe, Andre Salyer, Carmine Laietta, Adam Rosenzweig,

Dave LoGiudice, John Kalagian
2D: Stieg Retlin
Storyboard: Will Rosado
Compositor: Eric Concepcion, Dave LoGiudice, Michal Finegold
EP: Danny Rosenbloom
HOP: Devin Brook
Producers: Toby Sowers, Mike Sullo
Prod coordinator: Ilona Klaver

For The Lodge

CDs: Eric Hillebrecht, Colin Thibadeau
Composers: Ronan Coleman, Alex Weinstein, Demian Sims

Toolkit

Adobe Creative Suite, Maya, Flame

stash 65.05

VENOMOCITY.COM “FEEDING TIME”, “GETTING OWNED” TVCs/virals x 2 :30

Client:
ARIZONA DEPARTMENT OF HEALTH SERVICE'S BUREAU OF TOBACCO EDUCATION AND PREVENTION

Agency:
RIESTER

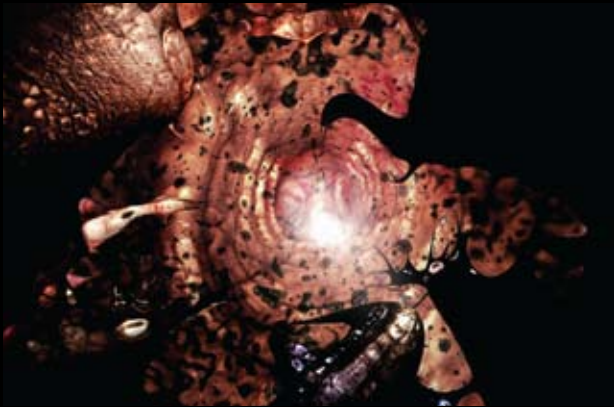
Director:
LUIS TORRES

Production:
ELECTRIC COMPANY

Animation/VFX:
LA FLAMA
EXODO DIGITAL WORKSHOP
www.laflama.com
www.exododw.com

Electric Company director Luis Torres teams with Mexican animation studio Exodo to fight the good fight with these youth anti-smoking spots. Torres says the goal was “to elicit a sense of fear from the target audience; the spot is meant to give you the creeps after you watch it.

“The technical challenge was to make the CG creature look and feel as if it was made in stop motion – with the look of the interior of the body it was to make



it look stylized but to also keep it as real as possible.”

The campaign is anchored by an interactive component based at venomocity.com, which will also integrate the CG creature. Schedule: two months.

For Electric Company
Producer: Kim Jackson

For La Flama
Director: Luis Torres
EP: Jorge Bobadilla
Jr EP: Marcela Vera
3D: Beto Moheno
After Effects: Luis Torres

For Exodo Digital Workshop
Modeling: Francisco Zamudio
Texturing: Guillermo Soria
Simulation/VFX: Daniel Schmid
Rigging/animation: Pablo Mercado
Modeling: Omar Sealthiel
CGI Producer: Paco Navarro
Live action director: Ro Rao
Producers: Joanna Shaw, Pamela Mahan

For Machine Head
Sound Design: Stephen Dewey

Toolkit
Cinema 4D, After Effects, Smoke, 3ds Max

stash 65.06

**“GOOGLE CHROME”
Viral 4:30**

Agency:
BBH NEW YORK

Director:
AARON DUFFY

Animation/VFX:
1ST AVE MACHINE
www.1stavemachine.com

Director Aaron Duffy and the 1st Ave Machine crew not only explain eight features of Google’s Chrome in this viral but also give the browser a friendly, even charming facade through the use of low tech production techniques combined with visually clever blocking.

For BBH New York
ECDs: Calle Sjoenell, Pelle Sjoenell
AD: Steve Peck
Copy: Jared Elms

For 1st Ave Machine
Director: Aaron Duffy
EP: Sam Penfield
Producer: Jennifer Brogle Jones
Head of creative development: Claire Mitchell
Prod coordinator: Jennifer Stratton
AD/fabrication: Bob Partington
Fabrication: Nathan Asquith, Peter Erickson



Storyboards/design: Carlos Ancalmo
Asst director: Mario Romeo
Compositors: Vi Nguyen, Daniel Roman, George Vincent, Jason Tsang, John Laughlin, Kathleen Tobin, Ryan Hooks, Sohee Sohn
3D tracking: Ralph
Costume: Val Gnaedig
Documentation: Patrick Scola

Toolkit
After Effects



stash 65.07

**LA REPUBLICA NEWSPAPER
2010 CAMPAIGN
TVCs/virals :15 x 4**

Agency:
JWT / COSTA RICA

Director:
DANIEL PERDOMO

Animation:
CARAMBA
www.caramba.tv

Daniel Perdomo, director at Caramba in Montevideo, Uruguay: "The brief was to highlight the quality of information the La Republica Newspaper gives to its readers, being more analytic and developed compared to other dailies.

"At the beginning, the campaign was only meant to be made up of print ads, but then the client decided to take these ads and make them into TV commercials, we decided we would create small CG cardboard worlds where each ad was recreated on it, giving it the look of the original campaign and also adding something special to give more visual impact to it." Schedule: one week.

Watch Behind the Scenes on the DVD.



For JWT / Costa Rica

CD: Christian Caldwell
AD: Alfredo Enciso
Copy: Christian Caldwell,
Pablo Castillo

For Caramba

ED: Carolina Desalvo
Director: Daniel Perdomo

For Absolut

Music: Hugo Jasa, Rodrigo Jasa



Toolkit

3ds Max, After Effects, ZBrush

stash 65.08

**MOMENTUM HEALTH
"THE BIOLOGY OF CHANGE"
Cinema :43**

Agency:
DRAFT FCB CAPE TOWN

Director:
CRAIG WESSELS

Production:
WICKED PIXELS

Animation:
WICKED PIXELS
www.wickedpixels.com

Capetown's Wicked Pixels show off their talent for abstract storytelling in this cinema-only spot for a South African healthcare company. "The agency's concept was 'The Biology of Change'. The challenge was to come up with a look and feel for human emotion.

"We wanted a form that was both unusual and interesting, as well as having the function of being able to effortlessly alter its position, shape and color. We were looking for something ethereal and beautiful, wanting to avoid anything biological or scientific in feel. After much experimentation and testing, we achieved this with a combination of 3D particle systems, live action background plates and even a little chemistry



to create some of the strange environmental objects."

For DraftFCB Cape Town

ECD: Francois de Villiers
Producer: Vanessa Parkin
Copy: Avish Gordhan,
Neil Gardiner
AD: Mandie van der Merwe,
Francois de Villiers

For Wicked Pixels

Director: Craig Wessels
CD: Andrew Shaw
Producer: Magda Roets
Animators: Gavin Coetzee, Pierre Bezuidenhout
Compositor: Grant Legassick

Audio/SFX: Resonate

Toolkit:

Maya, Shake, After Effects, Fume FX, Krakatoa



stash 65.09

“THIRTEEN”
Show titles 1:08

Director:
ROBB RUGAN

Animation:
SUPERFAD
www.superfad.com

Superfad director Robb Rugan says the inspiration for this opening for Paramount’s online series running on MySpace (since renamed “Circle of Eight”) came from classical sculptures like Rodin’s Gates of Hell and Giambologna’s Abduction/Rape of the Sabine Women.

“We all really liked the idea of this writhing mass of bodies trying to escape, but instead of them being trapped in bronze or stone or something solid, we chose to put them in the never-ending ether. There is no up or down or left or right. It’s nothing.

“All the animation was hand-animated. There was no motion capture or anything like that. It needed to feel tense. Every character had to feel on the edge - falling, reaching, drifting, fetal - so we chose to show short



tense moments.” Schedule: three months.

For Superfad
Director: Robb Rugan
Producer: Christina Roldan
CG super: Michael Wharton
Animators: Bill Burg, Angel Negron
Lighting/materials: Mike Wharton, Bill Burg
Compositor: Daniel Pernikoff
EP: Geraint Owen

Toolkit
Softimage, Maya, After Effects



stash 65.10

“BIG MAGIC”
Broadcast design (montage) :40

Client:
RELIANCE BIG BROADCASTING

Director:
ALAN BIBBY

Production:
STARDUST STUDIOS, NY

Animation/VFX:
STARDUST STUDIOS, NY
www.stardust.tv

Wrangling a production team of 20, Stardust director/CD Alan Bibby started production on these IDs for a new Indian broadcaster by shooting talent and supplemental assets (plants, falling petals, flames, etc.) on a NY greenscreen stage with a Phantom camera flashing through 1,000 frames per second. The team then built the 3D cities in Maya, basing a lot of the buildings and texturing on travel photos shot by senior AD Jens Mebes on his recent travels through India. The live-action and 3D were composited with matte paintings and many layers of atmosphere in After Effects.



For Stardust Studios, NY

Director/CD: Alan Bibby
EP: Mike Eastwood
HOP: Beth Vogt
Sr producer: Eve Ehrich
Producer: Lindsay Yacura
Asst producer: Ryan McRee
Sr AD: Jens Mebes
Designers: Tae Kim, Aaron Maurer, Julene Bello, Marcus Mullins, Oliver Schroeder
3D: Cary Janks, Ryan O’Phelan, John Karian, Cavin Thuring, Mirelle Underwood, Weichieh Yu
Compositors/animators: Tim Regan, Tonya Smay, Chris Lohouse, JJ Johnstone, Rick Malwitz, James Weber, Fabian Tejada
Editor: Andrew Borin

Toolkit
Maya, After Effects

stash 65.11

CARTOON NETWORK

Broadcast design x 3

Director:
OLOV BURMAN

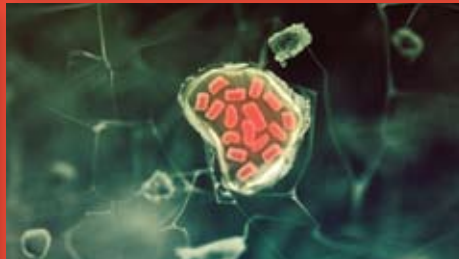
Production:
**MEINDBENDER ANIMATION
STUDIO**

Animation:
**MEINDBENDER ANIMATION
STUDIO**
www.meindbender.com

Swedish animation studio Meindbender make their Stash debut with this frenetic series of CG-posing-as-claymation clips for Turner Entertainment's Cartoon Network.

Meindbender director/designer/ animator Olov Burman: "We wanted a classic look in the animations. Tony Österlund ended up putting much work into the rigging of the characters to be able to get us as much freedom as possible in the animation.

"The crowd shot in 'The Duplicators' was also a big challenge – we zoom out from the eyes of one Duplicator and end up seeing about 250,000 forming the CN logo." Schedule: six months.



For Cartoon Network

CD: Rafal Gasak
PA: Lola Gamester

For Meindbender

Director/designer/animation/
preproduction: Olov Burman
Lighting/rendering/post:
Michael Bengtsson

Animation/rigging: Calle Halldin
Animation/crowd and cloth
simulations/displacement/color
maps: Marcus Ottosson
Rigging: Tony Österlund
Props: Ola Larsson
Intern, generalist:
Rickard Germundsson

For Analog Digital Union

Music/sound design:
Robert Lundgren

Toolkit:

Maya, Maxwell, After Effects,
Photoshop

stash 65.12

"UDDERBELLY"

Broadcast design

Client:
E4

Director:
OLLY REID
ALEX MATHIESON

Animation/VFX:
HOT HEAD FILMS
www.hotheadfilms.co.uk

Udderbelly is a touring comedy venue housed in a 20-meter high tent the shape of an upside-down, bright purple bovine (udders and all). Knowing that detail, this promo for E4's broadcast of the event from the Edinburgh Fringe Festival suddenly makes a modicum of sense.

Created by Bristol's Hot Head Films, with the production team lead by director Olly Reid, the spot marries 2D hand-drawn animation colored in DigiCel with stock footage of the swinging 60s. The most challenging element of the production according to the Hot Head team was digitally removing the figure that was the original focus of the stock footage.



For Hot Head Films

Director: Olly Reid
Producer: Jacky Priddle
2D: Gary Andrews
Flash: Theresa Whatley
Post: Olly Reid

For E4

Director: Alex Mathieson
Producer: Jason Delahunty

Toolkit

DigiCel, After Effects, Modo



sc12: There's a few ideas going on here, too many probably. I got him drinking a cocktail and leaning in to the girl sleazily. He also refills his drink from his udder! The bubbles from his glass rise and turn into flowery eyeballs. And his head splits open to reveal an E4. And he puts his arm round her... Take yer pick..

stash 65.13A

FOXLife “GLAM REFRESH”
Broadcast design

Client:
FOX INTERNATIONAL CHANNELS

Director:
SERGIO SALEH

Animation/VFX:
SERGIO SALEH

www.sergiosaleh.com

Sergio Saleh operates as a freelance CD and project manager in Buenos Aires carefully selecting teams for each project. His recent work for local and international clients is both bountiful and beautiful.

“The biggest challenge on FoxLife was to respect the previous work, keep its essence while giving it an intimate, alive and vivid tone. The hands of the animator, the designer and the channel had to be visible in each piece. So we produced a lot of material with the camera – flares, threads, sequins, etc. were shot on the table top and then composited in post. It had to be seen as perfectly imperfect.”
Schedule: five months

For Fox International Channels
EVP: Rafael Sandor
Branding VP: Florencia Picco



AD: Natalia Español
CD/project manager: Sergio Saleh
EP: Digital 1
HOPs: Hernán Minetti, Leo Alvarez
Sr producer: Pablo Encabo
Tabletop director: Juani Libonatti
Designers: Letizia Lemme, Marcos Girado, Lorena Ruiz
Animators: Claudio Neira, Tato Araoz, Damian Stricker, Ariel Cabrera, Mariano Moscuzza
Music: Pablo Paz, Emilio Haro

Toolkit
Maya, 3ds Max, After Effects



stash 65.13B

TYC SPORTS – PROGRAM PACKAGING 2009
Broadcast design x 3

Director:
SERGIO SALEH

Animation/VFX:
SERGIO SALEH
www.sergiosaleh.com

Hired to rebrand the most important programs on a popular Argentine sports channel (also seen across Latin America and the US), Saleh and crew had to overcome a small budget and the channel's inferior broadcast quality: “To make up for the image washing caused by the pre-satellite compression of the signal the designs needed to have a high level of contrast and brightness.”
Schedule: two months

For TyC Sports
CD: Pablo Encabo
CDs: Sergio Saleh, Juani Libonatti
Design/animation: Sifon DG, Diego Vigil Studio, Alan Traverso
Music: Walter Cuzzolino, Sifon DG
Set design: Manuel Martí, Facundo Echeguyen

Toolkit
Maya, 3ds Max, After Effects, Photoshop, Illustrator

stash 65.14

MTV
Broadcast design x 6

Client:
MTV WORLD DESIGN STUDIO MILAN

Directors:
MATT PYKE
ARK
WE LOVE OUR WORK
THE HOLOGRAMS
REALISE STUDIO
TADO

Animation/VFX:
UNIVERSAL EVERYTHING
MATHEMATIC
ARK
WE LOVE OUR WORK
UFO
REALISE STUDIO
TADO

Looking to “solidify the channel's position at the dynamic intersection of music, creativity and youth culture,” MTV Networks International (MTVNI) refreshed MTV across the network's 64 non-US channels in 2009.

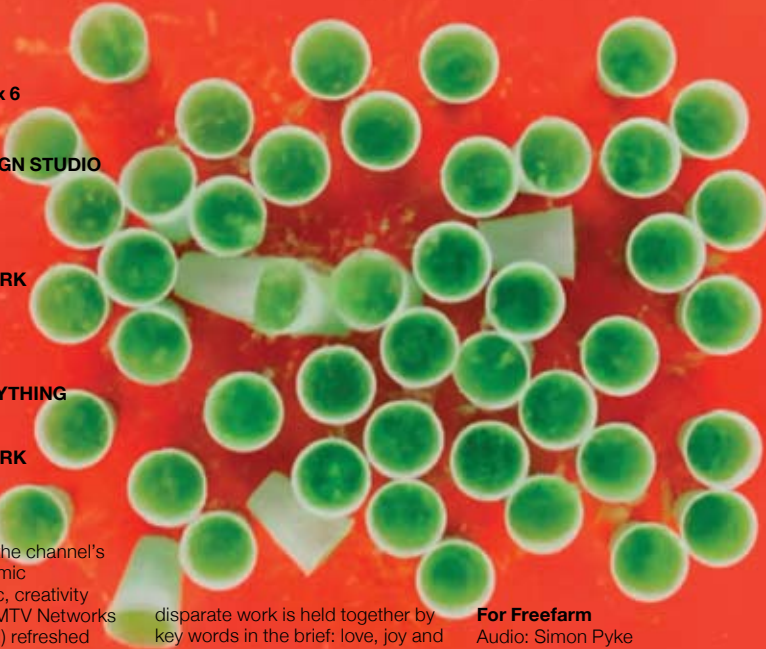
The campaign was led by MTVNI's new World Design Studio based in Milan in collaboration with Matt Pyke and Universal Everything who worked with seven creative teams strung around the world. The sheer visual variety of the

disparate work is held together by key words in the brief: love, joy and desire – “feelings which resonate across borders, cultures and languages.”

For Universal Everything
Director: Matt Pyke
CD: Matt Pyke
Editing/styling: Matt Pyke
Direction of photography: Johnny Carr
Character design: TADO

For Freefarm
Audio: Simon Pyke

Toolkit
Massive, Maya, After Effects, XSI, mental ray, Flame, Houdini, Flash, Quake



stash 65.15

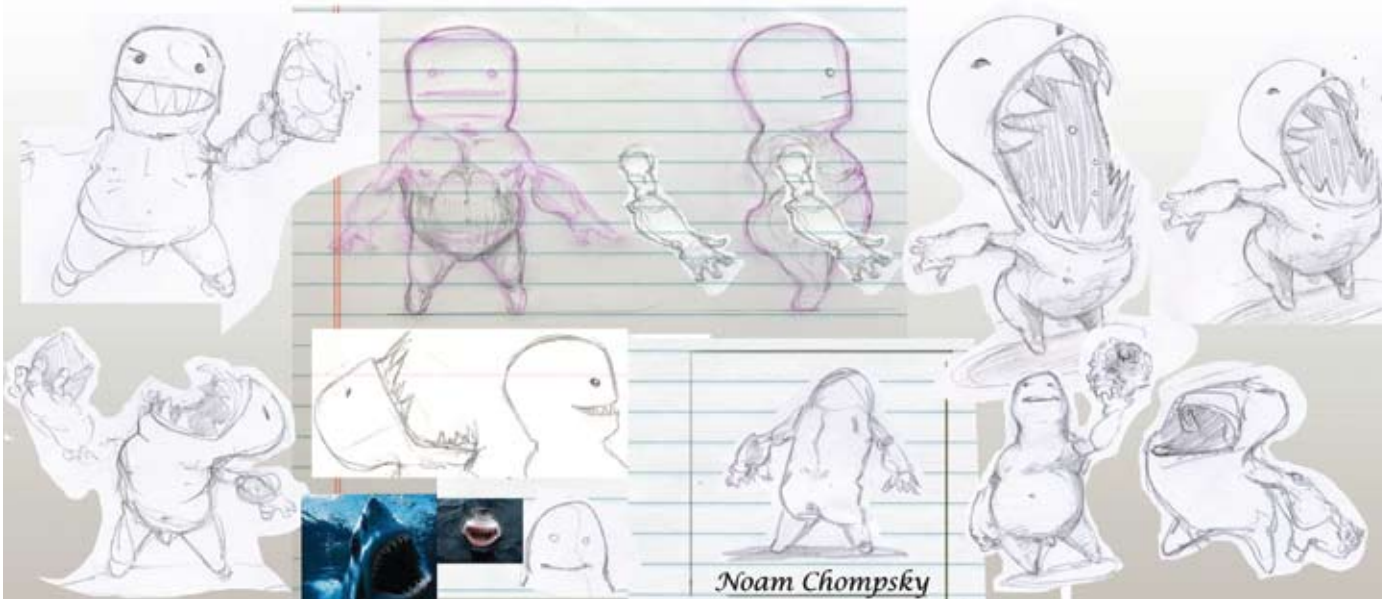
“HOMUNCULUS”
Short film 3:20

Director:
HYDRA

Animation/VFX:
HUMBLE
www.humble.tv

Homunculus is the first in an annual series of experimental short films by Hydra, the in-house directing collective of New York creative/production/post house Humble. The film combines the alchemist fable of spontaneous generation from decaying matter with the Jungian concept of the unleashed id and a heavy dose of Dutch still life painting.

Production started by entombing fruits, cheeses, fish, and an uncooked pheasant in a six-foot plexiglass cube while three DSLR cameras shot frames every five minutes for 11 days to capture the beautiful decay. Over the next four months, co-director Chris Mauch and a team of animation volunteers modeled, rigged and animated the characters between paying gigs and on weekends. Originally planned as a 30-second clip, the film gradually grew into a mini-epic of three-plus minutes in full HD.



For Humble TV

Concept/direction: Samuel Stephens, Chris Wolfgang Mauch
AD: Adam Sober
Animation lead: Eugen Sasu
Animation: Carmine Laeitta V, Andrew C. Ortiz, Chris Wolfgang Mauch, Daryl Correa
Compositing: Alex Postelnicu,

Samuel Stephens, Bo Kyeong Kim, Tiffani Johnson
Texture: John Hobbs
Meanster “Stretchy Rig”:
Carmine Laeitta V
Original score: Koven J. Smith
AD: Ariel Danziger
Time lapse photography:
Samuel Stephens



EP: Eric Berkowitz
Producers: Kim Koby, Kristin Tomborello, Sue Kutch

Toolkit

Maya, After Effects, Final Cut

Watch Behind the Scenes on the DVD.

Set lighting: John Frisbee
Voices: Nick Regalbuto, Andrew C. Ortiz
Sound design/mix: Joe Miuccio and Penny Lane Studios
Fur/lighting/rendering/edit:
Samuel Stephens
Character design/modeling/
rigging: Chris Wolfgang Mauch

stash 65.16

“LUCKY”
Short film 2:06

Client:
TWENTY120

Director:
EB HU

Production:
MIE

Animation:
EB HU
SIMON GRAHAM
<http://hybworks.co.uk>

Before receiving the call from independent short film collective Twenty120 (www.twenty120.com) to create an original short, director EB Hu was already working on the rough animatic for *Lucky*.

Hu says he was motivated to create a piece dealing with the tragedy of Japanese whaling after witnessing the chilling visuals of a hunted mother whale along side her cub. “It’s a portrait of the living animals along side the dead, in the process of evolution, captive animals survive in the gap between nature and us, but the ones who are ultimately lucky are the ones who escape from us.” Schedule: two and a half weeks.

Direction/design: EB Hu
Music: Phillp Sheppard
3D modeling: Simon Graham
Animation: EB Hu, Simon Graham
Producer: Joe Marshall

Toolkit
3ds Max, After Effects

stash 65.17

ONE ESKIMO “GIVIN’ UP”
Music video 3:27

Director:
LIFELONG FRIENDSHIP SOCIETY

Production:
BULLET, NY

Animation:
LIFELONG FRIENDSHIP SOCIETY
www.lifelongfriendshipsociety.com

Travis Spangler, CD, partner and cofounder of LLFS in Brooklyn, NY: “We consciously chose a somewhat abstract and minimalist approach to the story telling. The challenges were: to not fall prey to bells, whistles, dimension and effects; using limitation, repetition, flatness and an earthy color pallet to show a character journey without being boring or cold; and to tell a succinct story that dovetailed with the melancholy lyrics was extremely important to us.

“The main character itself grew out of a few sketches. It had to breed a familiarity in the viewer – a simple grand archetype almost. Everything and nothing. Is it a robot, lightbulb, bubble, or does it just represent an idea?” Schedule: “Two weeks - start to finish.”



For Lifelong Friendship Society
CD/designer: Travis Spangler
Lead animator: Sid Seed
EP: Dan Sormani
Producer: Bridgette Spalding

Toolkit
Illustrator, After Effects



stash 65.18

TEAM WILLIAM
“YOU LOOK FAMILIAR”
Music video 2:44

Record label:
VZW KEREMOS

Director:
MICHÉLÉ DE FEUDIS

Animation:
JORIS BERGMANS
MICHÉLÉ DE FEUDIS
jorisbergmans.com
micheledefeudis.com

The debut album from indie-popsters Team William got a major boost from this ambitious video directed by fellow Belgian Michéle De Feudis. “The song has quite explicit lyrics but in general it has an upbeat feel. The classic cartoons from the 20s and early 30s reflect this – they are whimsical yet there is a rough and edgy side to them.

“As the deadline was short (one month) we worked with talented people from all over Belgium and the Netherlands. There was hardly any time for meetings, so we had to organize most of the production online. A lot of times the main character stays on screen between shots made by different people. It was quite a challenge to put them all together without losing consistency.”



Animation/additional design:
Lois Van Baarle, Koen De Koninck,
Michèle Vanparys, Maxim
Vandeputte

Toolkit
Photoshop, Illustrator, Flash,
After Effects

stash 65.19

METAL ON METAL “BASTARD”
Music video 3:34

Record label:
SKINT

Director:
MATT DEVINE

Production:
REVOLVER

VFX:
THE GLUE SOCIETY
FUEL VFX
www.gluesociety.com
www.fuelvfx.com

With the help of Fuel VFX, The Glue Society and director Matt Devine create an exercise in tension by replacing a ping pong ball with a CG grenade. “A hand grenade is actually quite heavy, so they needed to look like they where really slugging it. It also needed to be interesting to watch so the grenade had to bounce and spin all over the place.

“We kept the grenade fully intact (rather than having the lever fly off like in the movies), so we could make it look out of control when it hit the table. It also looks much cooler graphically. We couldn’t afford to show a person actually blow up so we had to shoot and



edit this in a way that still made it gory and believable.

“We shot on a Photon high speed HD camera over an eight-hour shoot day. This camera can shoot 1000 fps but only for a few minutes before its hard drive is full. It then takes 30 minutes to empty it so you can keep shooting. This was frustrating as there was a lot of waiting time. If we had had the budget I would have got two cameras so we could still shoot whilst we emptied one.” Post schedule: one month.

For The Glue Society
Director: Matt Devine

For Revolver
EP: Michael Ritchie
Producer: Caroline Barry
DOP: Danny Ruhlmann
Production designer:
Margot Wilson

For Fuel
CG super: Bryn Morrow
Lead Flame: Chris Scott
VFX producer: Claudia Lecaros

For Guillotine
Editor: Stewart Reeves

Toolkit
Flame

stash 65.20

TAKAYUKI MANABE
“THE TV SHOW”
Music video 3:28

Director:
KOUSUKE SUGIMOTO

Animation:
KOUSUKE SUGIMOTO
<http://sugimotokousuke.net>

Japanese director Kousuke Sugimoto takes us on a rhythmic tour of urban chaos in this manic interpretation of a track by Takayuki Manabe.

Sugimoto: “The challenge was using several different styles and colors. I pursued an expression of mixing them up not only ‘nicely’ but also ‘strangely’. I revised the storyboard again and again to connect each world in a good balance, and finally... I had a headache.” Schedule: two months

Toolkit
Photoshop, After Effects



stash 65.21

“TRICHROME BLUE”
Short film 4:24

School:
**UTRECHT SCHOOL OF
THE ARTS**

Director:
LOIS VAN BAARLE

Animation:
LOIS VAN BAARLE
loishh@gmail.com

Dutch animation student Lois van Baarle produced this enigmatic short to accompany her thesis entitled “Entertain Me: the added value of animated shorts as advertisements.”

“*Trichrome Blue* is the first installment of the Trichrome Project about a fictional company that markets emotions and feelings in their purest form. So while the film is first and foremost an animated short, it is also in some ways an advertisement. It draws inspiration from virals, because it is meant to be intentionally mysterious and draw people to the Trichrome website (www.trichrome.loish.net), and is also meant to be promoted online and through other public viewing channels.

“I gave myself a full month to work



SHOT 38: camera follows character.
-flowers “pass into” background.
-still beginning to bloom, “more plentiful than shot 37”



SHOT 41: flowers in full bloom
-character does not move, only flowers
-no camera movement

on visual development. That left only three months to animate so I made my storyboard very detailed so it could also function as rough layouts for the final animation.

“In some situations (such as where a whale swims over numerous television screens), I relied on Arjen Klaverstijn, who animated various elements in 3D. In the case of the whale, it was later rotoscoped in 2D to keep the style consistent.

Trichrome Blue was the winner of the HKU (Utrecht School of the Arts) Award in December 2009. The 5000 euro prize will be used to fund the upcoming films *Trichrome Yellow* and *Trichrome Red*. Schedule: four months.

Visual effects: Lois van Baarle, Arjen Klaverstijn
3D animation: Arjen Klaverstijn
Soundtrack: Marcel Janssen
Sound effects: Marcel Janssen

Toolkit
TVPaint Animation, After Effects, Photoshop, Maya

Watch Behind the Scenes on the DVD.

stash 65.22

“BITS AND PIECES”

Feature film segment :55

Client:
SOFT CELLULOID

Director:
ALLEN MARTINEZ
CHRIS DO

Production:
BLIND

Animation:
BLIND

www.blind.com

Director Allen Martinez drained his production budget shooting the live action sequences for his sci-fi feature *Bits & Pieces* but still had a :60 expository montage to complete. Fortunately for Martinez he studied at Art Center with Chris Do, now the principal and ECD at Blind. Do got involved because projects like this let the studio “beta-test ideas before using the techniques we learn on larger scaled projects.”

"Projects like *Bits & Pieces* require a few key things to happen: first and foremost is trust, a degree of flexibility, clear and decisive decisions and a creative team fueled more by passion than financial reward."



For Soft Celluloid

Director: Allen Martinez

For Blind, Inc.

Director/CD: Chris Do
EP: Dave Kleinman
Post producer: Dana Vaden
Designers: Chris Do, Lynn Cho,
Ivan Cruz, Chris Marcet
2D: Ivan Cruz, Lynn Cho,
Chris Marcet
3D: Chris Marcet, Ivan Cruz
Modeler: Chris Marcet
Storyboard: Chris Do
Illustrator: Alex Preston
Editors: Ivan Cruz, Chris Do

Toolkit

Illustrator, Photoshop, After Effects, Maya, Cinema 4D

stash 65.23

“OPEN YOUR FACE AND MAKE WORDS”. “NERDMASK”

Album promos x 2 :26, 1:14

Directors:
KELLY MEADOR
DANIEL ELWING

Design/animation:
IMPACTIST

www.impactist.com



For Impactist

Toolkit

Photoshop, Illustrator, After Effects



stash 65.24

SUZUKA NAKAHARA

“SAKURA”

Music video 1:29

Record label:
CLOCK MUSIC

Director:
EKAKIYA

Animation:
KATSUHIKO OMORI
<http://www.ekakiya.jp>

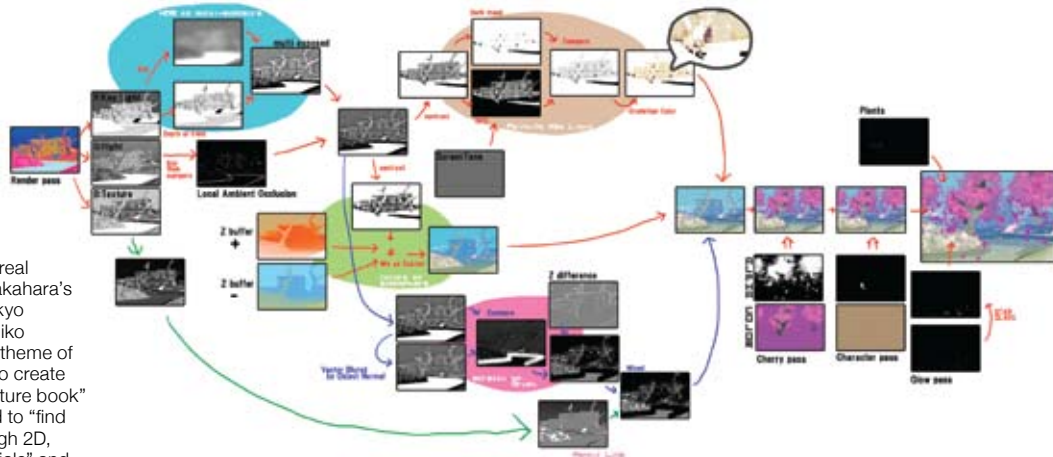
A dense, vibrant and surreal expression of Suzuka Nakahara's track “Sakara” which Tokyo director/ animator Katsuhiko Omori says plays on the theme of “encounters in spring.” To create the “atmosphere of a picture book” Omori reveals he worked to “find the style that adapts rough 2D, 3D and live-action materials” and then “make a rendering pass that simulates the process of drawing.” Schedule: 14 weeks.

For ekakiya

Director: Katsuhiko Omori
Producer: Pe-jun

Toolkit

Blender, TVPaint, Metasequoia, Vegas



stash 65.25

CHALLENGE YOUR WORLD

“LA CHAUSSETTOLOGIE”

Viral 2:20

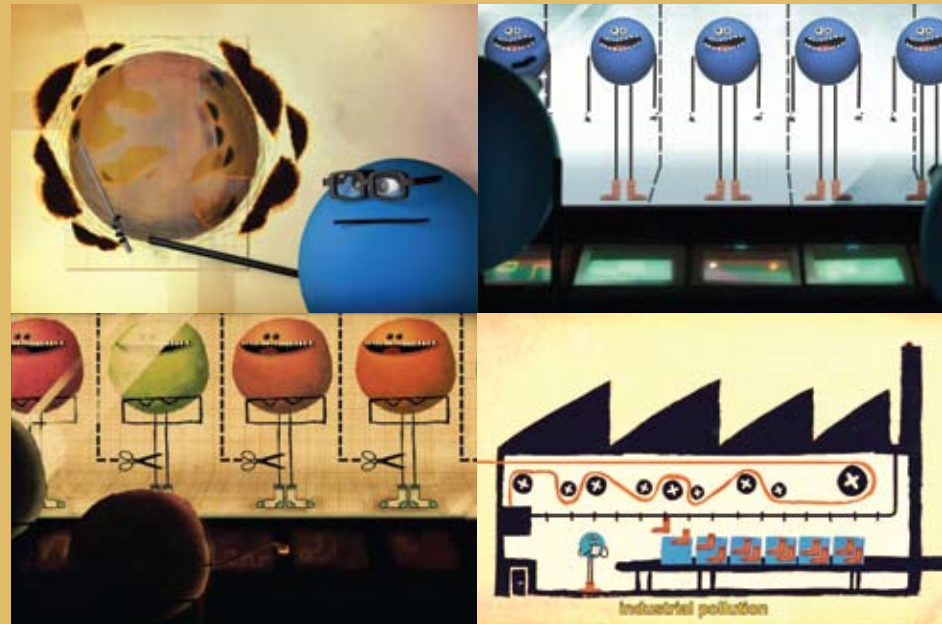
Directors:
YANN BENEDI
CÉLINE DESRUMAUX

Production:
THE CIUTAT DE PALMA AWARD
INDEPENDENT ANIMATION

Animation:
YANN BENEDI
CÉLINE DESRUMAUX
groovythesushi.blogspot.com
www.yannbenedi.blogspot.com

Co-director Céline Desrumaux: “Challenge Your World 20/20 is a partnership between Challenge Your World and Motionographer. Twenty video artists created 20 wild, whimsical, and unconventional machines that solve environmental issues. If we're going to transform the world we have to push ourselves to think differently.

“The creative challenge was to stay as simple as possible but in the meanwhile try not to lose the expressivity, the attractiveness; that is why the design was simple, not to disturb the storytelling. In terms of production, the toughest technical challenge was to produce two minutes of animation with just the two of us in three weeks.”



Toolkit

Maya, Photoshop, After Effects, Vegas

stash 65.26

“MAN UP”
Short film 6:50

School:
ROYAL COLLEGE OF ART

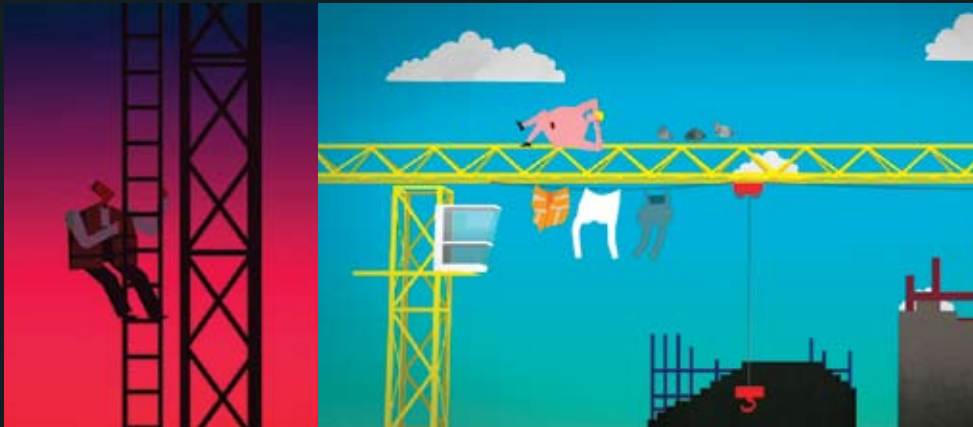
Director:
ED BARRETT

Animation:
ED BARRETT
SARAH WICKENS
www.edbarrett.co.uk

London-based director Ed Barrett admits “My only memory of making *Man Up* is that of sheer panic. I had the entire college year to create the film but I used the time up until December to create another film.

“Throughout December I drafted storyboards and began designing. I continued to refine the story up until late January when production started. All the way through I reminded myself this would be my last film as a student so it had to be something I was happy with.

“Two months in it just wasn’t working. Nothing tied together



and it felt overcomplicated and was definitely too long. Following the removal of a heartbreaking amount of animation and a slight plot refinement, I found it heading in the right direction. The whole fiasco put me a long way behind on the schedule and I had many a sleepless night meeting the deadline.”

Toolkit
Photoshop, After Effects

stash 65.27 A

STUDIO AKA
“LOST AND FOUND”
Short film trailer 1:14

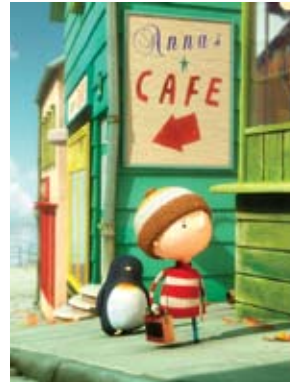
Director:
PHILIP HUNT

Animation:
STUDIO AKA
www.studioaka.co.uk

Lost And Found is a 30-minute adaptation of the much-loved children’s book by Oliver Jeffers. Sue Goffe, producer at Studio AKA in London: “Our decision to create the film in CG rather than 2D (like the book) was one based on the simple idea the film should act as a counterpoint to, and interpretation of the book – not simply a ‘moving version’.” Schedule: 11 months.

For Studio AKA
Director: Philip Hunt
Producer: Sue Goffe
Narrator: Jim Broadbent
Music composer: Max Richter
Sound: Adrian Rhodes
EPs: Pam Dennis, Joan Lofts
Prod design: Amandine Pecharman
CGI super: James Gaillard
Prod co-ordinator: Anna Kubik
Tech support dir: Fabrice Altman
Animation: Lucas Vigroux, Johannes Weiland, Perrine Marais, Fabienne Rivory, Klaus Morschheuser
Additional animation: Marie

Verhoeven, Dave Antrobus, Boris Kossmehl, Mic Graves
Storyboard: Amandine Pecharman
Pre-vis/layout: Anna Kubik, Maarten Heinstra, Chris Rabet, Rob Chapman
Character model/build: Adam Avery, Abraham Meneu-Oset
Character development: Philip Hunt, Amandine Pecharman, Steve Small
Props/sets: Raymond Slattery, Sander Jones, Jacob Gonzalez, Rob Latimer, Boris Kossmehl, Maarten Heinstra, Andy Staveley
TDs: Adam Avery, Fabrice Altman, Chris Rabet, Lucas Vigroux
Texturing: Daniel Garnerone, Sander Jones, Jacob Gonzalez, James Gaillard, Andy Staveley, Rob Latimer, Boris Kossmehl, Gemma Mortlock, Kaye Lavender
Lighting/rendering/compositing: James Gaillard, Daniel Garnerone, Sander Jones, Will Eagar, Cristobal Infante, Rob Chapman, Chris Rabet, Anna Kubik, Andy Staveley
Water wrangler/Sfx tech Director: Rob Chapman
Ocean plug-in: Kai Walter
Effects/simulation: Rob Chapman, Fabrice Altman, Chris Rabet, Adam Avery
Additional artwork: Oliver Jeffers, Amandine Pecharman
Editor: Nic Gill
PA: Ren Pesci
Toolkit
XSI, After Effects



stash 65.27 B

“STUCK ON A SUNDAY”
Feature film trailer 2:07

Client:
ROYAL OPERA HOUSE

Director:
MARC CRASTE

Animation/VFX:
STUDIO AKA
www.studioaka.co.uk

Studio AKA producer Sue Goffe explains the most challenging aspect of this teaser, created as a proposal for an opera-infused feature film: “The beast needed elaborate rigging in order to move and dance in the way required. It was a matter of going back and forth between the rigging department and animation, fixing and tweaking until it the model was workable. This is a time consuming process, but one that needed to be explored thoroughly.”

In the end the teaser did its job: *Stuck On A Sunday* now has development funding from the UK Film Council. Schedule: 20 weeks.

For Studio AKA
Director: Marc Craste
Script: Timothy Walker, Jason Morell

Toolkit
XSI, After Effects

stash 65.28

“PIVOT”
Short film 5:00

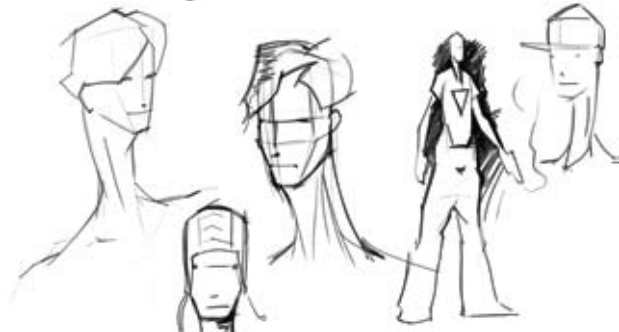
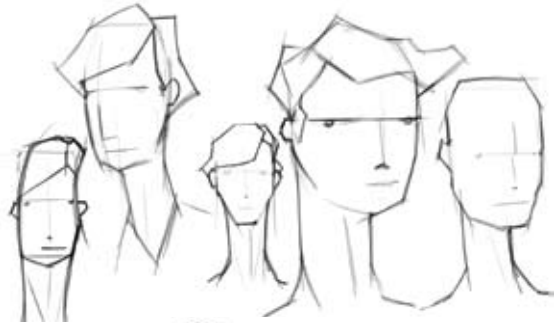
Director:
ANDRÉ BERGS
Production:
IL LUSTER FILMS

Animation:
SOULBASE
ARTIBITE
PLASTIEK
www.soulbase.nl
www.artibite.com
www.plastiek.com

Floris Vos, art director/designer at Soulbase in Utrecht, The Netherlands: “*Pivot* is part of a program run by NPS, the Dutch public broadcaster, in which 10 short film concepts get selected from submitted ideas. 2009 was the first year animation concepts were allowed – we pitched our film and it got funded.

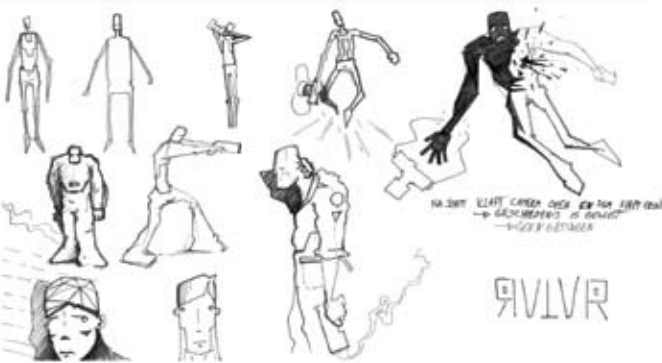
“The goal was to create an energetic short with an original style and look – forgetting about the newest technologies and life-like imagery but creating a graphical, hard edged look with a rhythmic, fast paced edit.

“The technical challenge was to work together as three small studios using different software



packages. Sharing a work space, we have worked quite a lot together but never so intensely on such a big project. We used 3ds Max, Maya, Cinema 4D and found a workflow in which we can work together almost seamlessly.”

Schedule: “Three months for creating concept art, character designs, storyboards, and a rough blocking in 3D. The last two months we animated and rendered all the shots (with a little help from our friends).”



For il Luster Films
Arnoud Rijken, Michiel J. Snijders, Chris Mouw
Production: Karlijn Landman
Commissioning editor: Marina Blok

For Plastiek/Soulbase/Artibite
Director: André Bergs
TD: Arno de Grijs
ADs: Floris Vos, Kevin Megens
Sound director: Alex Debicki
Character animators: Patrick Chin, André Bergs, Arno de Grijs



Technical asst: Bram Vleugel
Scenario: Jan Eduards
Special thanks: Otto Heinen, Rolf Thijssen, Wesly Grefrath, Rob Charles, Lucas van Tol, Ger Bouma, Jeanine Hage, Dorien van de Pas,

Miryam van Lier, Rachel van Bommel, Michiel van Jaarsveld, Jan Pieter Ekker, vrienden en familie
Film lab: Cineco
Dolby mix: Bob Kommer Studios

Toolkit
3ds Max, Maya, Cinema 4D, After Effects, Illustrator
Watch Behind the Scenes on the DVD.

stash 65 BONUS FILM

“LIES”
Short film 13:30

Director:
JONAS ODELL
Production:
FILMTECKNARNA

Animation:
FILMTECKNARNA
www.filmtecknarna.se

Swedish animation force and FilmTecknarna co-founder Jonas Odell is hard to categorize or summarize. His fearless exploration of technique and combinations of media across more than 20 years includes landmark music videos, commercials, and short films.

Odell's *Never Like the First Time!* won the Golden Bear for best short film at the 2006 Berlin International Film Festival and this film, *Lies*, was honored with the Jury Prize for International Short Filmmaking at the 2009 Sundance Film Festival.

Jonas Odell on *Lies*: “Each episode of the film has its own style of graphics and cinematic storytelling. All styles and techniques might be used (traditional cel animation, 2D and 3D CGI, graphic icons, live action



material treated in various ways etc.), but they are adapted to the tone of each story.

“The production can be divided into three phases. First the research and interview phase where we gather a number of stories, go through them to find a narrative structure, go back to the interviewees to get more material etc. Then selection, script, design and storyboard. It is important to give the whole film an overall narrative structure and to find a balance between different angles on the theme and different moods in the stories. It is also important to give each story its unique style both graphically and cinematically – to do the stories justice, with a light touch without taking them lightly. And to find both interaction and contrast between voiceover and image.”

Watch *Lies* and the interview with Jonas in the BONUS FILM section accessible from the main menu of the DVD.

For FilmTecknarna
Director: Jonas Odell
Producer: Linda Hambäck

Toolkit
After Effects, Photoshop, Premiere

Stay Inspired.



Preview the Best of 2009 at www.stashmedia.tv

